

QUATUOR

EN SOL MINEUR

pour VIOLON ALTO VIOLONCELLE et PIANO

480615

1^{re} PARTIE

E. DESTENAY

(Op. 38)

Allegro Animato

Allegro Animato (♩ = 132) **ALTO**

The musical score for the Alto part of the quartet is written in G minor (three flats) and 2/4 time. The tempo is marked 'Allegro Animato' with a quarter note equal to 132 beats per minute. The score consists of 14 staves. It begins with a piano (p) dynamic and a first ending marked with a circled '1'. The music features a variety of dynamics including piano (p), forte (f), mezzo-forte (mf), and crescendo (cresc.). There are also slurs and accents throughout. A second ending marked with a circled '2' appears near the end of the piece. The score concludes with a final measure marked with a '2'.

ALTO

This page of musical notation, numbered 4 in the bottom right corner, contains ten staves of music. The notation is written in a key with one flat (B-flat) and a 4/4 time signature. The music is characterized by a high density of notes, often beamed together in eighth or sixteenth notes, and a frequent use of slurs and ties to indicate phrasing. Dynamic markings are prominently featured throughout, including *p* (piano), *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo), as well as *cresc.* (crescendo). The notation includes various musical symbols such as notes, rests, beams, and ties. The music is written in a style that suggests a continuous and expressive performance, with many slurs and ties connecting notes across measures. The page is numbered 4 in the bottom right corner.

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p *p* *p* *p* *f* *p* *f* *p*

p *p* *p*

p *p* *p* *p*

p *cresc.*

f *f* *f*

f

f *f* *f* *f* *f*

⑦ *Poco allargando* (jusqu'à Tempo I?) *ff* *ff* *ff*

ff *ff* *ff* *ff*

⑧ *Tempo I?* *ff* *ff* *ff* *ff*

p *p* *p* *p* *p* *p*

5

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ALTO

Musical score for Alto, measures 1-18. The score is in G major (one sharp) and 3/4 time. It features various dynamics (*p*, *mf*, *f*, *cresc.*) and articulations (trills, slurs, accents). Measure 18 is marked with a circled 6 and "1º Tempo".

 III^e PARTIE
 Menuet

Tempo di Minuetto poco animato

Musical score for Minuet, measures 1-10. The score is in G major (one sharp) and 3/4 time. It features various dynamics (*ff*, *f*, *p*, *dolce*) and articulations (trills, slurs, accents).

f *dolce* *mf* *mf*

f *f* *f* *p* *p*

cresc. *f* *f* *ff poco rit. ff* **Tempo**

ff *ff* *f* *f*

f *ff* *ff* *ff* **FIN** **TRIO Vlle** *3*

Alto *dolce* *mf*

cresc. *f* *p* *p*

mf *f* *p* *p*

f *f* *p* *cresc.*

f *f* *f* *p*

f *f* *p* *p* *p* *p* **D.C.**

IV^e PARTIE

Andante con Allegro Molto Vivace

Andante

Andante

p *f* *p*

f *p* *f*

Allegro molto vivace (♩ = 176)

dim. *p* *p* *p* *p* *ff* *>* *ff* *>*

ff *f* *f* *p*

f *p* *f* *p* *f* *p* *f*

f *f* *f*

p *f*

Poco rit. ① Tempo

f *p>* *ff*

ff *f*

f *f* *f* *f*

très léger

p *p* *p*

ALTO

9

Score for "L'Espresso" (Op. 10, No. 1) by Maurice Strakosky

Instrumentation: Piano and Alto (Voice)

Key Signature: G Major (one sharp)

Time Signature: 2/4

Tempo: Moderato

Measure Numbers: 1, 2, 3, 4, 5, 8

Dynamic Markings: *p*, *ff*, *f*, *mf*, *cresc.*

Articulations: *Pizz.*, *Arco*, accents, slurs, triplets

Section 1 (Measures 1-4): Piano introduction with a pizzicato section (measures 2-3) and a vocal entry by the Alto (measure 4).

Section 2 (Measures 5-8): Piano continues with a series of chords and a melodic line, while the Alto provides a harmonic accompaniment.

Section 3 (Measures 9-16): The piano part features a series of chords and a melodic line, while the Alto provides a harmonic accompaniment.

ALTO

f Pizz. *f* Pizz. *f* Pizz. *f* Pizz.

f Pizz. *f* *f* *f* *dim.*

p *p* *p*

⑤ *très léger*

p *p* *p*

cresc.

f *f* *f* *p*

f *ff* *ff* *ff* *ff*

ff *ff* *f* *f* *f*

f *f* *f* *f* *f*

Poco rit. ⑥ *Tempo*

f *ff* *ff* *f*

f *ff*

ff *ff*

ALTO

11

ff *ff* *f* *ff* *ff* *f* *ff*

f *f* *f* *f* *f* *ff*

ff *ff* *ff* *ff* *ff* *f*

ff *f* *f* *f* *f* *f*

f *f* *f* *f* *f* *f*

poco rit. *p* *f*

p *f* *p* *f*

Iº Tempo Allegro molto vivace (♩-176)

ff *ff* *f* *ff*

Più animato

ff *ff* *ff* *ff* *ff* *ff*

ff *ff* *ff* *ff* *ff* *ff*

ff *ff* *ff* *ff* *ff* *ff*

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